

The BULLETIN

Of The

Columbia Scholastic Press Advisers Association

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Bryan Barker, Editor

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'How Do Our Publications Measure Up?'

By John V. Field

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The above question is often asked of the writer, as the Bureau's consultant in journalism, on his service calls to secondary schools in Michigan.

As might be expected, the standards of high school publications range from very bad, almost valueless, to excellent, and having real importance in the school program. The basic factor governing this wide discrepancy seems to be a degree of comprehension of the purpose and potentials of scholastic publications.

For in some schools we find the publications exist more or less as traditional annual imitations of what has been done before, with little educational philosophy or direction to them. Their place in the activities or academic programs of the school has been accepted, but not thought out nor reevaluated to be sure their contributions are sound and worth the time devoted to them.

Among the factors inhibiting the value of publications is an overemphasis on the English objectives of the activity, which tends to relegate it to an exhibition of technical proficiency. Certainly the material for publication must be clearly written and well-presented, and the persons preparing it will necessarily receive practice in English composi-

tion in the process of preparation and revision for acceptance, but should an important activity be sponsored for this "extra practice" for a few staff members?

No, because publications should involve the whole school. The alert staff is organized as a service group to be constantly canvassing the entire school community for new ideas and contributions. It is a club, where ideas are regularly exchanged and tested. This precludes the type of situation where the staff is organized as a tight little group with a rigid chain of command and limited individual function, withdrawn in almost secret-society exclusiveness from the rest of the student body.

So, although a certain demonstrated English proficiency may well be one criterion for staff eligibility, other qualities also should be sought. An outgoing personality, interest in other students and in the teaching staff, imagination which flies beyond the school walls, and some degree of maturity and leadership are even more important than the mere techniques of composition although this will remain the basic tool, along with photography and art work, for expression in the school publication. Some of the best publications in the state are sponsored by art and social studies teachers, as are some of the

best courses in high school journalism.

It is this reverse function of involving the student body in the problems and achievements of their community, by interpreting them at the high school level, that is one of the main functions of a good school publication which endeavors not to remain exclusively intramural.

Also the process of interpreting the school to its community involves all the responsibilities and sound judgments of good public relation programs, and this in turn implies tolerance and understanding on the part of the school administration. It was most gratifying to the writer to be invited to talk to a staff recently on the public relations role of their publication instead of the meaning of copy-readers' symbols or how to get more advertising.

This problem of financing the school publications also acts as a deterrent to achievement in too many instances where the energies and imagination of the entire staff are drawn off in ad sales campaigns, leaving little time or attention to consider the *content* of the publication. It is difficult educationally to justify this experience of publishing an advertising sheet for which readers are often asked to pay, and is a little like requiring the varsity sports teams to deliver certain gate receipt totals or disband. The standards required of school publications should be so high, and their resultant place in the educational program of the school so apparent, that there could be no question as to financing or student purchasing; the one would be assured, the other eliminated. Only a small fraction of comparable facilities and guidance provided in any school's athletic pro-

gram would secure this, as is shown by the many schools in which the excellent publications, containing no advertising, are provided free of charge to all members of the school community.

At the request of some advisers and administrators who are interested in improving the standards of their publications, a checklist has been drawn up which may be of use in stimulating further achievement:

1. Do your publications have clearly defined statements of purpose which act as criteria for their activities?
2. Are these reexamined critically by each succeeding staff and adviser, with an eye to accepting or revising?
3. Is the adviser really interested in publications, or is this merely additional duty accepted without enthusiasm?
4. Are the adviser and staff encouraged in the activity by the administration, or do they work in a vacuum, hearing from the administration only in the case of some serious complaint?
5. Is the adviser given a bloc of time in his daily schedule for this activity?
6. Is provision made on the schedule for daily staff meetings, or, in the case of consolidated schools, are special buses run for pupils engaged in after-school staff meetings as they often are for varsity team members?
7. If it is possible to have staff meetings only after school, do the advisers receive added remuneration for this work?
8. Are adequate places in the school building provided for publications?
9. Is there an adequate budget for necessary equipment and for

the regular acquisition of pertinent books and periodicals in the field of scholastic journalism?

10. Are publications assemblies, publications picnics, dances, and dinners permitted during the school year as recognition for the service of staff members to the school?

11. Is there a point system, or other system of awards, whereby individual staff members may be cited for unusual contributions?

12. Is there a liberal policy in the use of by-lines, art credits, photo credits?

13. Are the staffs organized as club-like groups rather than rigid hierarchies?

14. Is there a program of try-outs for prospective staff members?

15. Are non-staff contributions sought and used, from the whole school community?

Lead — Body — Conclusion

By Benjamin W. Allnutt

The adviser of the newspaper and yearbook at Bethesda-Chevy Chase High School, Bethesda, Md., sets down some simple principles about writing editorials for school publications. He was one of three advisers who last fall screened into A, B, and C categories over 600 high school editorials in a contest sponsored by Freedoms Foundation, Valley Forge, Penna. Too many of those editorials were anything but good; therefore what Mr. Allnutt writes below is influenced by his experience in that contest.

They are dull — they are trite — they are illogical — yes, far too many student editorials are weak and valueless.

Today, for the most part, the editorial is still a lagging stepchild of scholastic journalism, carelessly written, displaying little or no originality, and lacking in directness of thought. Frequently, editors complain that their readers are not interested in editorials and will not read them. These students are merely exhibiting sound judgment.

The student editorial is a jumble of generalizations — "Time is your most valued possession." . . . "The future of you and your children depends upon the teachers of tomorrow." . . . "We must realize . . ." . . . "You and I should . . ." . . . and even "I think that we should all congratulate the girls on the

splendid job they have done." More often, it is full of unrelieved preaching, full of almost unbearable condescension.

It is, of course, unfair to condemn all student editorials so completely — there are some excellent ones appearing in the American scholastic press. But for every good one, there are several dozen that are not worthy of the space they fill. Far better they be eliminated unless the student has something to say and says it in a way which is understandable to the average reader. Far better they be eliminated and the space be used for worthwhile news stories and interesting features.

An editorial is first of all an exercise in clear thinking, in logical development of ideas. It is simple, direct, and vigorous, expressing a definite point of view.

The traditional editorial may be broken into three separate parts — the lead, the body, the conclusion.

The lead of an editorial states the problem about which the editorial is centered. It is very brief. Its form and content is largely determined by the purpose of the editorial it introduces — whether it is to explain, to interpret, to argue, to urge action, to entertain, or to inform. The writer searches for a clever opening, an attention arrester which defies the reader to skip the editorial. He states the purpose clearly and interestingly in the first paragraph.

The body of an editorial contains the important contribution of the writer. It explains the cause or result of the situation or problem. It is vigorous and indicates the reasons for the expected development. At the same time, it avoids trite phraseology and inaccurate or ambiguous statements. It is, above all, *logical*.

The conclusion of an editorial contains a suggested solution, the last important thought of the exposition. It may be in the form of an exhortation, a plan, advice, or a comment, but it should be specific, the obvious outgrowth of what has been developed.

The editorial writer, before he begins, learns all he can of the situation, making certain that he understands all phases of the problem. Armed with adequate facts, properly organized, he decides on a definite purpose for his editorial, the point he is going to make, the action he is going to ask for. He then plans the most striking way to get across his point to the reader.

Generally, the most effective student editorials are those which interpret the school or relate the facts of state, national, or interna-

tional situations to the student level. They are written in crisp, short statements that say something. They give evidence of careful thinking, and avoid such ambiguities as "decently married" and "anciently beautiful."

The language of the effective student editorial is in the idiom of the student — colorful and challenging. Often this takes the form of imagined conversation or staccato phrases. The writer brings the material directly to the reader for he thinks in terms of specific individuals in his own school situations.

The effective student editorial uses examples of real life activities which are applicable to the school where it is written. The examples are told in a narrative style or in striking detail.

Outstanding editorials use a fact for an ending that neither preaches nor scolds. Power of suggestion obviously gets better results.

These items are deceptively simple — yet they represent the advances that need to be made in dynamic student editorial writing. Unfortunately, too few editors view editorials as experiences in logical, creative writing. Too many are still writing lengthy essays — they had better be *really good* if they exceed 300 words. Most high school editorials can be phrased effectively in fewer words.

Begin to think of the editorial as the shortest, most direct route to express student opinion in a readable, intelligent way. Observe the prescribed rules of good writing, of logic in reasoning, and in the expression of a worthwhile point of view. Sprinkle liberally with originality of wording. Be as original as possible within the limits of truth and accuracy.

Some Editorial Prize Winners In Freedoms Foundation Contest

On February 22 Freedoms Foundation of Valley Forge, Pa., announced the fifty winners of the \$100 prizes for school newspaper editorials on the American Way of Life. At the editor's suggestion Freedoms Foundation supplied this publication with ten winning editorials for inclusion in this issue. Space permits only the printing of six.

IT'S YOUR FLAG TOO!

From "Palmetto and Pine," St. Petersburg High School, St. Petersburg, Florida.

"I am an American." This simple statement and the feeling of deep pride behind it have throughout history fired the hearts and souls of men. Love of this country has, for generations, brought forth the highest acts of courage.

During the wars of our past the true sons and daughters of America have immediately dropped the reins of every-day life and answered the call for defense. The bravery of our fighting men has been well illustrated — from the Revolution, where we fought on our own soil, to the present war in Korea. Triumphant American patriots have gone to their death to save the flag of our country from disgrace at the hands of the enemy.

We do not revere a mere piece of cloth when we salute the stars and stripes. Just as the Cross and Bible are the symbol of Christianity and the Star of David is the symbol of Judaism, our flag is symbolic of the democratic concepts, equality, and freedom that make up the American way of life.

In view of the above, it is nauseating to witness the disrespect which our flag receives morning, noon, and night from a few students!

Look around you some morning! The bugle blows and the solemn

ceremony of raising the flag commences. Some of the students simultaneously commence their jabbering, making you seriously wonder if their predecessors didn't also jabber to each other while swinging from tree to tree by their tails. Others slouch to their feet and stand there with an imbecilic expression, reminding one of the stupid oxen in the fields.

The picture changes in the afternoon. These same few students are so determined to reach their petty little destinations in a hurry that they cannot stand silently for a few seconds while the flag is lowered.

Homeroom and assembly produce the most flagrant displays of disrespect. Unfortunately, there are those among us who have not the decency to at least remain quiet if they feel no loyalty to America. They must sacrifice our Pledge of Allegiance on the altar of their own ego by making stupid remarks that are intended to be humorous.

These students by no means compose the majority of SPHSians. However, students who are not in the above classification are not free from guilt. It is our duty to let the culprits know, in no uncertain terms, exactly what we think of their conduct.

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AN OPEN MIND

From "The Lawrence," Lawrenceville School, Lawrenceville, New Jersey.

One of the most important things for anyone to cultivate at any time, and especially, "at the present time of right now," is what is called an "open" mind. In advocating an open mind, we do not intend to exhort you to swathe your cerebrum with any sort of intellectual fly-paper, that you may trap and try to assimilate every stray bit of miscellany that wafts your way; for you will only end up by creating a sort of mental Smithsonian, which isn't precisely what we have in mind.

We wish to point out the fact that it is important for you to look at both sides of any question, and if both sides are not available, to suspend judgment until you are certain of your facts. Beware of generalizations; avoid them like the plague; for nothing we can think of can accurately be generalized about; neither persons, nor institutions, nor countries. It has been our experience that people who make sweeping generalizations about any particular problem, or personality are either completely blinded by prejudice, don't know what they're talking about, or have some personal and private axe to grind.

We are very much disturbed by the number of irresponsible and often completely unfounded slanders and accusations that are so freely and so joyously expressed by public figures on any and every occasion.

Of course, all of this sort of thing is done in the name of "freedom"; for what loyal American can take

umbrage at the spectacle of other Americans indulging in their freedom of speech and of opinion, and especially to "aid" the cause of freedom and personal liberty in this country (as well as in the rest of the world)?

This malicious sullyng of the reputations of countries and of racial groups, often for political-personal reasons, contributes nothing toward the cause of freedom and liberty. It is merely a shameful abuse of the freedom of speech. Nothing worthwhile is accomplished by the use of these methods, and in many cases irreparable harm is done to innocent persons.

The United States has an elaborate system set up to handle in a responsible and orderly fashion, questions of loyalty and the fitness of persons to hold public positions of responsibility. If, as has been stated recently by outstanding jurists, this system is outmoded, cumbrous, and inefficient, it is up to the country to see that it be revised. Nothing is gained, certainly the so-called "American way" is not in any way advanced by the flaunting of it.

We hope that the students of this school, as members of the generation of Americans who will be increasingly responsible, for the welfare of this country, and for the preservation of its ideals, will make an earnest effort to cultivate an unprejudiced approach to controversial questions, and that the present and growing tendency toward irresponsible comment will soon be curbed.

FREEDOM — THE FLAME OF DEMOCRACY

From *"The Poly Optimist,"* John H. Francis Polytechnic High School, Los Angeles, California.

Freedom is a torch burning brightly in darkness. Freedom is light.

Our nation was conceived in freedom. Diverse were our forefathers, but the one force of freedom, the one burning desire to be free, to worship freely, to pray freely, to choose leaders freely, and to speak freely; that one burning desire, that one ruling passion, riveted them together.

In our Constitution the rights to speak freely, to worship freely, to associate politically, and many other rights are set forth. But the Constitution, it is a declaration of what should be, and not necessarily of what is. It is up to us to make the aims of the Constitution realities.

Within our nation forces of darkness roam. Some assist Russia.

Some have lived in light so long that they seek darkness for varieties' sake. These are the idealists turned Communist.

There are others who mistake one spot of darkness for a total blackout. They, frantically and hysterically, would curtail our right to speak, act, publish and associate freely. They propose to safeguard our freedom and our liberties by curtailing and abolishing these very liberties, and this very freedom. They defeat their own purpose.

Various forces endanger our freedom. If we keep the torch of freedom burning, if we feed the flame of our sacrifices, by our vigilance, by our constant endeavor and persistence, then the darkness of one universe will not put out the light of our candle of freedom.

THE HOUSE FREEDOM BUILT

From *"The Black and Gold,"* Heights High School, Cleveland Heights 18, Ohio.

Freedom's foundation was laid in 1776. Since that time, the people of the world working together have tried to create the "House that Freedom Built."

The walls of "Freedom House" were built by free expression. Truth, spoken without fear, is the only enclosure which can block the strong winds of totalitarianism.

Windows were set in by the individual's right to worship God in his own way. Shutters are lacking on these windows of faith. This provides a clear view of the Heavens to which all freedom loving men turn when they are troubled and seeking advice.

Ten guardians of the people, the Bill of Rights, were attached to

this homestead of the world, as the portal which leads the way to individual rights, the basis of a free world.

Education provides the roof for our house. By bringing knowledge to the uneducated, we can help them to choose a free way of life, rather than a life always darkened by fears and hunger.

We must work together, all of us, students and teachers alike, to keep the "House that Freedom Built" always standing. We can do this not with brick and mortar, but with brotherhood, education and the constant thought in the back of our minds that a free world is created by the people, of the people, and for the people.

THE BULLETIN

THANK GOD FOR FREEDOMS

From "The Agnesian Rock," St. Agnes Academic School, Rockville Center, N. Y.

"We give Thee thanks, O Lord . . ." This is our right to worship God as we see fit.

"Gentlemen of the jury, I once again submit . . ." This is our right to be judged by a jury of our peers.

"We, the undersigned, hereby declare . . ." This is our right to petition for grievances.

"Dear Senator: Can't you do something about . . ." This is our right to demand the service of government.

"My worthy oponent has stated . . ." This is our right to free speech.

This is Freedom. This is Democracy. This is America.

The American heritage of freedom is in the sprightly step of a farm boy on a warm summer's day, is in the steady light of a sleepless city, and the roaring pandemonium of a steel mill. It is the awesome

silence of the Grand Canyon, and the raucous screaming of a tugboat whistle.

It is the frenzied activity of a PTA meeting, the cheery good will of a Christmas party, and the newspaper filled with "letters to the editor." It is the right to enjoy a golden sunrise, to gasp at the thundering torrents and stately redwoods of a national park, and to sink one's teeth into a fat red apple when one so pleases. Our heritage is a silent pride which lifts high its torch of Freedom as does the Majestic Lady in the teeming harbor of New York.

The corridors of history echo still with the solemn voices of the constructors of our freedom, who once bore that torch aloft as a symbol of hope to the world. Now they have left the torch for us. It is for us to illumine the dark, dismal corners of the globe with the fiery lamp of American Freedom.

Let us not fail!

WILL DISASTER BEFALL OUR FREE PRESS?

From "Bulldog Barks," Winslow High School, Winslow, Arizona.

Tired from a tedious day at work, you turn your footsteps up the walk to your home. Once inside, you sprawl out in your favorite chair and seek the company of one of your closet companions — the daily paper.

That's queer; the paper is much smaller than usual. Why, it has only four pages! No headlines either. Just labels. Not a single weather report, human interest story or foreign press article meets your puzzled gaze. Well, here is

something interesting. A famous cartoon artist has been hung for criticising a government official. What is this long heavy-type story on the front page? Just an editorial praising the deeds accomplished for the state.

Suddenly your bewilderment is changed to cold reality. You know now that communistic forces have taken over America and we have lost all our priceless freedoms, among which is freedom of the press.

Offset Yearbooks: the Bad and the Beautiful

By Stanley Solomon

This very able adviser from Nott Terrace High School in Schenectady, N. Y., sets forth very plainly the good and bad points about the offset method of printing yearbooks.

Some cuss it, some bless it, some don't know what to think about it — but one thing is sure: the number of yearbooks using offset is constantly increasing. Offset — the modern way to duplicate publications at less-than-letterpress cost — brings the Bad and the Beautiful.

Why Bad? Because few are the yearbook advisers who know what offset can do and can't do. They are not familiar with the method.

This offset can't do:

1. Print photos of large groups with anything like the quality of letterpress.

High-quality engravings — at a price — are possible in letterpress; there are no engravings as such in offset. What happens amounts to a picture being taken of your photos. Thus typical yearbook group shots are almost invariably deadly in offset.

2. Leave to the printer the job of correcting sloppy page-planning.

Often the letterpress printer will change layouts here and there, if for no other reason than to uphold his reputation. He can help out this way without adding undue cost. But not so with offset: your paste-up is the final version unless you want to pay a lot more for corrections.

3. Transform mediocre art into effective and well-planned illustration.

Not even letterpress can do this, but at least when engravings are in-

volved care is taken to allow only top-notch work, because every engraving costs money. In offset cost is not a factor; anything usually goes; and the result is drawings and cartoons all over the the book. Standards fall almost completely.

4. Provide a theme when there isn't one.

Just because the average adviser's prayers are answered—"Now we can have all the photos we want" — pictures alone do not provide continuity: A picture album is not a yearbook.

5. Allow a staff trained in letterpress techniques to turn out a medalist offset yearbook.

The staff must know what's going on — for instance, pages pasted up in school must be letter-perfect, for these are photographed and printed; photos pasted on the dummy may be reduced in size; rubber cement or the like may show up in the yearbook; typewriting, if used, must be dark enough to show up properly, yet not too dark; and, in general, responsibility on the part of the staff and adviser is shifted from *content* in letterpress to both *content* and *appearance* in offset. In other words the printer interferes less in offset; most of the work falls on the shoulders of staff and adviser.

So much for the Bad. What about the Beautiful?

This offset can do:

1. Print abundant photos of acceptable quality if care is taken.

As a rule, the fewer in the picture the better. So what do you do about clubs and teams? Simply break up these groups into several photos. Since you don't have to worry about engravings, this need not cause complications — photos can be cut-up and placed side-by-side on the dummy in any attractive arrangement.

But simple subject matter doesn't guarantee good reproduction. You must have sharp photos — glossies with high contrast and perfect focus and, above all, large enough to take care of any reduction in size that might be necessary. Your offset printer can tell you exactly how much, if anything, your photos will be reduced.

2. Give your staff almost complete production experience in school.

Offset provides an opportunity for your staff and you to show your stuff. Much of the planning in letterpress — no matter how much the adviser may wish otherwise — is handled by the printer—the dummy goes out to him, in his shop he corrects mistakes and adds whatever he considers to be good practice, and more often than not what comes back is markedly different from the plans of the most conscientious staff. In offset the dummy which goes out is very close if not identical with the final version of the yearbook.

Naturally this is not all blessing. Where do you find the time? How do you train your staff? And so forth. Nonetheless, the thoughtful educator cannot overlook the values of skills inherent in production work — page-designing, photography, art, lettering, in addition to writing.

3. Encourage much more illustration.

Offset doesn't tax you for using art to carry forth your theme. And

you can also accomplish miracles with pen and ink by way of decorative designs and eye-catching advertising. Costs of engravings would prohibit all such freedom in letterpress.

As a matter of fact, the yearbook that depends on type alone to develop theme is not taking sufficient advantage of offset. Why — in one case I know of — does a yearbook staff in a railroad time limit itself to *telling* readers about the influence of trains on their lives? Why doesn't the staff *show* the theme as another staff did in a similar situation — through large, dramatic photos of trains and students, and clever sketches in the same vein?

At the same time, there are still principles of design to follow — namely, plenty of white space per page, two-page spread considered one unit, the use of balance and contrast. Testing these principles out in offset is easier than in letterpress, moreover, because you can use commercial magazines for guides and cut out illustrations and type and paste these in exact position on your dummy. From this model dummy you can go on to make the version you want your printer to offset.

Such trail-and-error method does call for greater attention to quality of art. But if it isn't just right, why not do it over? Since when isn't practice a part of good teaching?

4. Offers versatility.

For written copy, you can use whatever method of type-setting that best suits your situation — type-writing if need be, IBM electric typing, Vari-Type, or letterpress. Each of these may be used in combination with offset. Moreover, the first three can be handled in school even if you don't have a print shop. In case you don't have an IBM or Vari-Typer, and can't

afford one, you can hire services that specialize in this kind of work. All in all, prices vary from one-half the cost of letterpress to about the same, but by doing so much of the production work as you can in school you will be saving quite a bit.

In short, offset may lead to the Beautiful if you realize that it makes a virtual print-shop out of your classroom, and that more of the "doing" is required by your staff and you — careful planning, creative experiment and attention to details of design.

How To Make Better Use Of Exchange Newspapers

By Mrs. Marie Minuto

Perhaps the newest news in any school paper comes from the exchange file. The adviser of The Square Deal of the Theodore Roosevelt High School in New York City, N. Y., tells how to make better use of the exchange system, a better use that is suggested by her experience.

Meeting boys and girls from all parts of the United States is one of the pleasantest and most valuable experiences of any student attending a C. S. P. A. convention. This experience can be shared in some measure by the students who were not able to attend a convention. They can enjoy such contacts through an effective exchange of the school newspaper with newspapers of schools throughout the United States. They can use this exchange program to improve their own newspaper and to further understanding between their student body and boys and girls thousands of miles away.

The plan used by the staff of the Square Deal of Theodore Roosevelt High School in New York City may help other schools to inaugurate or improve their method of exchanges.

At Theodore Roosevelt High School, the Exchange Editor receives one hundred exchange newspapers and reads them carefully for interesting, important, or amusing items. She then combines these items, with comments of her own into a column called "I've Got

News For You" which appears regularly on the feature page. After she has written her column, the exchange papers are filed in the Publications Office where they are available to all staff members and journalism students. On the day the Square Deal is issued, the Exchange Editor mails out one hundred copies as a message to one hundred schools all over the United States.

Every school newspaper is a complete and vital picture of the school and the community. The reading of exchanges results in a better understanding between the schools that exchange their papers. Multiply this understanding and appreciation of other students and of other schools exchanging papers throughout the country, and there results a vast and exciting network of ideas bringing with them knowledge, interest, and good will.

In addition to forming a network of good will, the regular exchange of newspapers results in definite information about how different schools solve their problems, have a good time, and produce a good newspaper.

The problems solved by high school students are similar, whether a school has a population of 400 or 4000; whether the school is situated in a quiet country town or on a busy and noisy street in a great metropolis. All schools have some system of self-government, and reading their paper explains how they solved problems in that area. One school has a student member who works on the committee with the adults who run the school cafeteria and who accept his suggestions about the likes and dislikes of young people in regard to food. Another school, a very large school, organized a Traffic Squad that controlled the movement of 4,000 students through crowded halls and crowded stairways. Their solution of that problem might work in some other school. Another item in another newspaper may report how well a certain school has worked out the details of an effective Student Court. If the news account does not give complete details, full information can be secured by writing to the school, for the address of the school always appears in each publication.

Another problem that can be solved by reading exchange newspapers is the ever present one of fund-raising. In this field there are never enough good ideas and the exchange newspapers are a gold mine of wonderful suggestions. One school presented a Variety Show of talented students. Admission was one article of warm clothing. As a result of this show, 1000 warm garments were donated to the Save the Children Federation. In other schools, fines are imposed for minor sins of omission, such as loss of program card, failure to stack cafeteria trays, and loss of personal possessions. Such money penalties are more popular than time penalties; the offender goes home free as air,

and the charity fund grows. Some schools keep in touch with their illustrious alumni. After all, Red Buttons, Eddie Fisher, and Montgomery Clift are somebody's alumni. These stars are, with rare exceptions, pleased to return to visit their old schools and to appear at benefits which the school has organized for a good cause.

All students associate high school years with happy social events shared with friends and classmates. The regular reading of other school's papers gives many ideas for making social life interesting and exciting. Students of a city school, reading about a real rodeo organized by a Texas school, can adapt the whole idea, modify it, and burlesque it in their own big gym with gay costumes, Rodeo Queen, and caricatured animals. A funny clown act in a swimming exhibition in a school in Ohio may prove to be the needed ingredient in a similar event in a school in Oregon. The description of the decorations at a Prom in California may give invaluable hints to a committee arranging a Prom in Alabama.

Technically, such a group of exchanges can be an aid to the improvement of any school newspaper. The study of layout and typography will give dozens of suggestions for improvement. The careful analysis of other school's news sources will open up many sources which may have been overlooked. The selection of subjects for feature articles can inspire writers to discover subjects of similar interest. Each publication wants to publish good columns, and the reading of other papers' columns may result in the staff's discarding old columns and trying new ones. The actual writing of stories will be improved if reporters and feature writers acquire the habit of reading critically the ma-

terial of other young journalists. This device is especially helpful in developing style in writing.

In addition to these specific aids in solving school problems and improving each newspaper, the system of exchanges has the important effect of giving a complete picture of community living. This is especially true in the reading of other schools' editorials which give serious thought to subjects which are currently uppermost in the community mind. The pages of each school newspaper are full of material to widen the horizons of students in far off towns and cities. They learn what holidays are celebrated locally, and they learn the historical or economic reasons for such celebrations. They learn of the music and dancing of that local-

ity. Through the poetry and descriptive features, they share the beauty of the countryside that surrounds that distant school. Through the advertisements they learn something of the commercial life of that neighborhood. In a lighter vein, they are made aware of the latest styles, fads, hobbies, and colloquial speech of their contemporaries in distant parts of the United States.

Often they read of differences, but most often they discover that fundamentally they are all the same alert, vital, social-minded, happy young people — in short, Americans. This broad and inspiring picture arrived at through a system of exchanges is the very best reason for the establishment of such a project.

Some How's And Where's Of Good, Action Photography

By Claude T. Burns

Instructor in Journalism and Photography
Memorial Junior High School, San Diego, California

All student publications are made more vital by the inclusion of good action shots. In this second installment from a 40-page manuscript, "The Student Photographer," Mr. Burns discusses in a tried, practical way some of the how's and where's of action picture taking for student amateurs.

Stopped motion is one of the strongest photographic means of grasping and holding attention. To be most effective, either the absolute peak of the action or the emotion of suspense must be accented. The two may be combined in one. For example: two players jumping for the ball, both with their hands barely on it, and the height of the jump and reach obviously at its peak.

There are two possible techniques for giving the viewer a feel-

ing of movement: slanted lines, and panning to keep the principal subject matter in sharp focus while the background and anything of the foreground which you choose to show is blurred by its appearance as horizontal lines rather than stationary objects. The first technique gives the viewer the feeling of traveling past a stationary background. The second is the feeling one gets upon looking out of a train window to seem to see the landscape whirling past you, as you seem to be stationary.

A high reach, straight up, triggers the inspirational "reaching for a star" feeling. In the moment of suspension — when bodies have stopped going up but have not started to come down and gravity seems to be conquered — it is as though the athlete's spirit were reaching upward, and perhaps it is.

When you wish to accent action as fast or violent motion it is permissible to tilt the camera a little one way or the other or to pan. If you tilt, the background — in soft focus anyway — will scarcely be noticed. If you pan, be sure the moving figures are really short. For example: If your event is a pole vault or high jump and you want to excite your readers, tilt or pan. If you want to inspire them with admiration for the athlete, or generally with a feeling of idealistic effort or with the glory of victory as the bar (and momentarily everything else on earth) is conquered, get low and shoot up and about straight ahead.

Practice to be able to get peak actions: a football with the dent of the kick, a baseball on the bat, a tumbler vertical and upside down, etc. These are just samples of the hundreds of technique-plus-content accents which you may deliberately use to excite or inspire your picture audiences.

Through action pictures you can tell one half of the story of a sports or comparable event. There are many important school activities and some events which do not involve enough action to get or hold attention in a pictorial account. In these two situations (that in which action tells only half of the story and that in which the action is not of such a nature as to carry a picture), the photographer must resort to the third means of stopping and then controlling a viewer's

train of thought. That is to photograph striking and meaningful reaction.

Don't underestimate what this demands of you in ability to shoot the peak of interest while it lasts. The peak of your substitute's reaction to being unexpectedly thrust into an important game at a crucial moment will last no longer than the snap of the ball against his jersey as he begins his run.

You must know your game to shoot action. You must know human nature to shoot reaction. Just what facial expression is likely to come up next? And don't forget the hands; sometimes what the hands do is more acutely expressive of feeling than the face. Either way, action or reaction, the peak will last less than a twenty-fifth of a second. It may last only one-thousandth which you have available in the back shutter of your Speed Graphic or which you may choose to split with a more than one-two-thousandth speedlight flash.

When you can pretty consistently shoot hundredth second action climaxes you'll be about one-third good enough to be a good school press photographer. To shoot reaction is about twice as difficult and twice as important. When you can shoot action or reaction equally well and know *which* to shoot, you graduate from the status of a hack who knows the mechanism of a Speed Graphic and his way around a photo-lab to that of a full-fledged lens-artist and journalistic photographer.

Your bench, substitutes and coach, are surely part of your total picture of a sports event. Shoot contrasting expressions as the play goes for and against you. Get everything from ecstasy to sheer horror, if it's there to get. Your

well leaders will be expressive in a finished, almost professional manner. Contrast their overt and exhibitionist reactions against the more subtle but probably painful reactions of your managers. And get peak reactions of both rooting sections; these should be wonderful if you make the most of them.

Two or more cameramen working together can get both action and reaction as they happen simultaneously. The action and reactions of a single crucial moment is real photographic teamwork.

It would be possible and perhaps worthwhile for a photographic team to tell the entire story of one game in a photographic essay without captions. Many, or perhaps most, highly significant actions on the field might be matched by simultaneously recorded reactions. Uniforms and other aspects of the scene might provide sufficient identification. While none of your school publications would be likely to afford space for such a complete essay, the central public library, fine arts gallery, or a leading camera shop would be happy to arrange an extended exhibition and might even pay all or most of the expense of providing it.

After shooting for reactions for a while you will become fully aware that most action is only in order that someone may react to it. Leave reactions out of photography and it would be a hopelessly impoverished medium of expression.

What applies to a football game applies more so to a school dance, as action without reaction won't carry your pictorial account of it. Don't focus quickly and shoot any couple conveniently within range. Study your crowd. Pick out a particularly expressive girl or boy. His or her partner will sooner or later say or do something to stimulate a reaction. Get that facial expression

WOMEN AND MEN INVITED TO ATTEND MARCH 14 TEA

Woman advisers as well as men are invited to attend the Advisers Tea on Friday, March 14, at the Men's Faculty Club (400 West 117th Street) as guests of the Columbia Scholastic Press Advisers Association at this year's 30th annual convention of CSPA in New York City.

This tea, held from 3 to 5 p.m., is a very pleasant, informal, chatty, helpful affair to attend. Between these two hours people can go when they please and leave when they please.

In times past some women have thought that this tea was a smoky affair for men only. Nothing of the sort! Any adviser—whether nun, minister, man, or woman, can attend.

at its peak.

What about the "big wheels" or V. I. P.'s? Their faces and figures are expected in print and on display. Some of these will be expressive and photogenic. Make the most of your opportunities with these and to the best you can for those not likely to help you win an N. H. S. P. A. or Scholastic check. Shoot what you're expected to shoot, but over and above that, pick any models you choose for your atmosphere and contest shots.

Shoot all the peak reactions which you might expect at a social affair. Just dancing, just waiting, just eating isn't enough. The most interesting and expressive musicians, students obviously enjoying refreshments, those serving as they react to contacts with those served, and social intervals outside the buildings as students momentarily take time-out to concentrate on each other and the scenery.

If necessary in order to get ex-

pressive reaction from a faculty member, frame him or her by having an associate furnish deliberate stimulation while you stalk.

Yes, I said S-T-A-L-K. The instant you appear on an assigned scene with an official camera you're a big game hunter or not much of anything. Consider the work of the Walt Disney animal life photographers. Just when will a wildcat climb to the top of a tall cactus? Eventually. Just when will your football coach look happy? Eventually. If Walt Disney's man can wait, you can.

Make sure that your photographic record establishes the fact that you have a functioning student government. Action will carry very little of this, but reactions will make your record live graphic art rather than dead history.

Get your ushers in action, especially in the act of escorting parents. Pick an expressive usher, wait for an expressive parent, stalk, and shoot fast — the peak of the exchange of expressions will last about as long as a hard hit liner stays on the side of a baseball bat; to get it is your job.

If there's food at a gathering, get some full plates and happy anticipations; later get some empty plates and obvious or doubtful contentment.

Your cafeteria managers are interesting possibilities. Frame them if necessary. Send a tiny student through with a two-dollar lunch or a known heavy eater with a lone, small cookie in the center of a big tray; contrive a situation involving a puzzling accounting; or have someone start a mild, friendly argument over change.

In all capacities wherein students serve students or adults, secure and preserve the record. And make it a record of facial expression, of reaction to natural or plotted action.

Library monitors are often expressive. Let a known brain try to check out Goldilocks and the Three Bears, or the school playboy try to check out a foot-high stock of heavy reading.

Valid reactions are easy to get in science laboratory classes. For example, you — the photographer planted in an unsuspected quarter — know just when the explosion is due. No other student need know on a selected occasion.

Not all natural reactions need be animated in order to be interesting. Library and shops are both likely to furnish interesting studies in concentration. Art rooms and social studies props (maps, globes, and charts) encourage the dreamy type of concentration. In home economics rooms, freshly baked pies may be made to appear so appetizing that pictures will stimulate the flow of saliva. But why not provide the subject within range: an impressionable, expressive youth may actually "lick his chops" for your camera.

Don't neglect the technique of contrast. P. E. students are not always exuberantly energetic, and report cards do not always trigger carefree abandon.

C.S.P.A. REVIEW CONTAINS ARTICLE BY MR. C. T. BURNS

Further practical hints, with illustrations by students, on yearbook photography by the author of the adjoining article, Claude T. Burns, will be found in the January issue of CSPA's publication, The School Press Review.

As the Review article says, Mr. Burns "has a great and abiding faith in the ability of young students to acquire skills that most people expect to defer until much later in the growing-up stage."

Remove That Deadly Dulness With Featured News Stories

By Mrs. Nora Payne Hill

The adviser to The Chatterbox of George Washington High School, Danville, Va., offers out of the fulness of her experience some practical suggestions on the finding, writing, and headlining of the featured news story.

During the thirty years that I have been reading high school newspapers I have been impressed with the fact that, while the majority of them do a good job in covering the news of the school, they often neglect stories that would not only offer a variety to their content but would also contribute a flavor and a sparkle to the news page. I once heard a speaker at a national convention say that the reason many school papers were deadly dull was due to the fact that they overlooked the competitive element found in the metropolitan press. That may be true to a certain extent, but it is my belief that it is the absence of features that makes some student readers pass up their own school newspapers in favor of publications with greater human interest appeal.

Those who have made a study of scholastic journalism will no doubt agree that the main function of the school newspaper is to print the news of the school — to capitalize the achievements of the few for the benefit of the many. This news is usually presented in the inverted pyramid style, sometimes called the AP style, because the Associated Press instituted this method of writing news stories. However, the average reader likes entertaining as well as informative articles. He will get them if, included among the straight news, there are stories with feature treatment.

Because the subject of features is such a large one, I shall confine this article largely to the featured news story — that story that may be run on either a news page or on the editorial page. Textbooks do not always make a distinction between featured news and features with no news value. The latter should never go on a news page just as straight news, along with ads, should never be found on the editorial page.

The featured news story — often called the human interest story — deals with a news happening that is made interesting for the manner in which it is written rather than for the news it contains. It is true that not all events lend themselves to this type of writing. An inexperienced reporter on the staff of our paper recently handed in an account of a faculty member's wedding done in feature style. When I said I thought it would be better not to handle the story that way, she replied, "But if you knew Mr. W— very well, you'd know that was the only way to write up his wedding." However, after we had discussed the matter a few minutes, the reporter was convinced that a revision was needed.

It is also true that not every staff member is a good feature writer. He must have some of the creative ability characteristic of the informal essayist or of the short story writer. An adviser can help a student to

develop this talent but he cannot implant it.

While the featured news story appeals to the emotions of the reader, it is not often that a school paper prints the type designed to wring a tear. It should get a smile, a chuckle, or, if it is really good, an honest-to-goodness laugh.

Where are these stories to be found? Their sources are in every school, but it takes a writer with more than just a nose for news to recognize them — it takes one who realizes their potentialities for feature treatment.

In this advanced era students do not "stay put" in their respective schools. Groups representing different activities are making trips to other schools and to various places of interest. While a paper will no doubt carry straight news accounts of these trips, it is often the case that some incident or incidents occur that will make delightful featured new accounts.

When our cheerleading squad, accompanied by other enthusiastic fans, went on a chartered bus to a town in the eastern part of Virginia, they saw a football game played in a cold, driving rain. It was this unusual experience that lent itself to a story entitled

*Thirty Frozen Football Fans
Cheer Team in Distant Lands*

A drawing by the staff artist showed a grandstand almost empty except for the "thirty frozen football fans."

While a story of the "man-bite-dog" type is likely to attract more attention than one that makes no particular claim to the unusual, a more or less commonplace happening can be made interesting if it is done by a skillful writer. The headlines given below, followed by brief explanations, may suggest material for stories available in many schools.

1. *GWites Throws Lucky Dice
In Friday the 13th Game*

The writer tells the lucky things that have happened to students on the so-called unlucky day.

2. *First Lady of GW Home-
coming Recalls
Week-end Reign at Foot-
ball Festivities*

The story was run when the Monogram Club refused to give the paper the name of the queen and the names of the attendants.

3. *Wives Give Tough Home
Assignments*

A story on the domestic tasks performed by the married men in the faculty.

4. *Will 'Studys' Lose to Video
In Today's Home Front
War?*

A story on how much time students (names given) are devoting to these conflicting interests.

5. *Happy-go-lucky GWites
Find Gaiety Galore
In Rip Roaring Life of
Country's Big City*

A story of the CSPA Convention. One year the paper omitted this story with the result that it received numerous complaints from disappointed readers.

6. *Rain, Balloons, Officers
Keep Maneuvers Jumping*

An account of the military corps' week-end maneuvers.

7. *Fame and Fortune Pursue
Young Girl with a Brush*

A story of a recent graduate whose hobby — painting neckties — was bringing in a nice sum of money.

8. *GW's Office Sleuths Are
Skilled
In Psychology As Well As
Typing*

Story on the varied daily activities of the principal's secretaries.

9. *Principal Heeds Call of
Wild;
Seeks Out Old Hunting
Spots*

Story on our principal's chief hobby. Hobby stories can become monotonous if too many are used, and if they are poorly done.

10. *Wide Open Spaces Drive Gang To Seek Excitement in Mexico*

Story on the lighter side of a trip made by Student Council delegates to a convention in El Paso when they took time off to see a bull fight in Mexico. Cuts, including one of matador and bull, accompanied the story.

Staffs seem to encounter less difficulty in finding suitable features for the editorial page than they do in digging up feature subjects for the other pages. Columns of various kinds — poetry, comments on news, book reviews, fashions, personalities, and many others — appear on the average editorial page. Our paper usually carries a 250 or 300-word feature story in addition to shorter articles and columns. Holidays are popular subjects for such stories. But unless writers can avoid the stereotyped methods of presenting them, they will have only a soporific effect on the reader.

Of the best seasonal features of this type that our paper has printed, there have been two that I especially liked. One, used in a Thanksgiving issue, was called "John Alden Returns." It pictured the bafflement of the young Pilgrim in finding such very modern Priscillas. The other feature, which came out last January, was named "The Strange Adventures of 1953's Other Life in Space." The old year had been banished to "Planetoid 14" for leaving so much unfinished business.

Equally imaginative features that other staffs might be interested in trying were: "The Eyes Have It," the cut showing ten pairs of femi-

nine eyes and the story, a narrative, giving hints as to their identities; also a story on why late people are late, with a surrealist drawing entitled "It's Tomorrow Than You Think."

The featured news and feature stories discussed at such length in this article have been the longer ones requiring by-lines. There is a short featured news story, one approximately 90 or 100 words in length, without a by-line, that may be interspersed with straight news and so add sparkle to the page. It tells about some amusing incident that took place in a classroom, in the halls, in the cafeteria, at a ball game, or anywhere that students or teachers happen to be. It is not easy to write, for it must be well planned. Every word counts toward the desired effect. Such a story may end with a climax.

The following is a fairly good example of this type.

Ouch!
* * *

Two Fans Get Surprise
Of Their Lives

"Yippee, a touchdown for GW!"

This was the shout heard by the many noisy fans at the Lynchburg-Danville game. Of course everyone was excited but some even more so than others.

Anyway, we spied on a Lynchburg fan who was either excited or disgusted. Holding a hot dog in his left hand and his companion's hand in his right, he patiently watched the game. Then, when GW made a touchdown, he leaned over to his right side and violently bit into what was there.

As of now there is no news of the girl's sore hand but the boy's swollen eye is finally healing.

* * *

It is important that the headlines for all these stories be done in fea-

ture style. If they do give a summary, the summary should not be so apparent that the reader's curiosity is not aroused sufficiently for him to read the story.

Everybody knows that it takes flour, butter, milk, eggs, and sugar to make a good cake, but it's the vanilla, the chocolate, the coconut,

or the spices that give it a distinctive flavor. Straight news is the main ingredient of a good school newspaper. However, an alert staff will not be satisfied with providing features for its editorial page only; it will also flavor its news pages with features — featured news, "that is."

Notes From The Editor's Desk

At the request of Mr. Price Robinson, president of the National Association of Journalism Directors, a room will be provided at the 30th Annual Convention of the Columbia Scholastic Press Association at Columbia University in New York City this March for a meeting of members of the NAJD. This meeting will be open to all advisers. The program will be conducted by officers of the NAJD.

Members of the NAJD will be invited to participate in the annual meeting of the Columbia Scholastic Press Advisers Association. The meetings will be held at different hours so that attendance at both meetings may be possible for the advisers attending the Convention.

Members of the NAJD will be invited, too, to the tea held annually at the Men's Faculty Club (400 West 117th Street) by the CSPAA for the entertainment of all advisers at the Convention.

* * *

Mrs. Hugh Kelley, adviser to Windward, the Kent Place School, Summit, N. J., is Elizabeth Burroughs Kelley, granddaughter of John Burroughs, the naturalist. At the present time, Mrs. Kelley is working on a book for Dodd, Mead which will cover material from her grandfather's journals which have not yet appeared in print. She is doing this with the aid of her father in between her many duties

as teacher, adviser to her private school magazine, and the thousand and one things that go into busy, normal living.

* * *

Miss Maude Staudenmeyer, president of NAJD from 1945 to 1949, and long active in school publications work, has passed away. Miss Staudenmeyer was a member of the CSPAA in 1943-44 when she was adviser to the publication in the Solomon Junior High School, Milwaukee, Wisconsin.

THE BULLETIN

The Bulletin is devoted to the interests and problems of faculty advisers of school newspapers, yearbooks, and magazines.

It is published four times a year in May, October, January, and March by the Columbia Scholastic Press Association, Columbia University, Box 11, Low Memorial Library, New York 27, N. Y. Subscriptions: \$1 per year.

The editor is Mr. Bryan Barker, active editorial faculty adviser of a weekly, six-page paper, The Mercersburg News, The Mercersburg Academy, Mercersburg, Penna.

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Guide To Good Books

By Hans Christian Adamson

Colonel, U. S. Air Force, retired. Author in the fields of aviation, astronomy, popular science, biography, history, transportation, nature, etc. The reviews appearing in this March, 1954, issue of the Columbia Scholastic Press Advisers Association Bulletin, published quarterly at Columbia University in the City of New York, are also distributed to four hundred United States Armed Services libraries in thirty-six Commands throughout the world. Readers please address all inquiries regarding "Guide To Good Books" to: Hans Christian Adamson, P. O. Box No. 67, Saratoga, California.

As it is designed to do, by its diabolically resourceful author, *To-morrow* (Rinehart — \$3.50 — fic.) by Philip Wylie leaves you in a cold sweat of dreadful and realistically fearful anticipation. Briefly, it is a tale of Two Cities in this age of atomic war. Located in the Midwest and sharing the banks of a river — Green Prairie is a city that has taken adequate Civil Defense precautions against atomic attack. Its twin town, River City, has done none of those things. One day, out of the blue, Red bombers unload their deadly cargoes of H and A-Bombs on selected U. S. targets. With deadly but expert calm we learn how our important political, economic, and industrial centers have been reduced to ashes by H-Bombs and how scores of lesser localities have been devastated by A-Bombs. It matters not that swift reprisal has laid Russia bleak and broken within her iron-curtain, the fact is that from coast to coast and along our shores, death, vandalism, and outlawry take dreadful tolls in the wake of the bombs except where Civil Defense organizations sprang into action in the brief time allowed for preparation before the bombers struck. By narrowing his focus of action and contrast to the twin-towns of Green Prairie and

River City, Mr. Wylie springs upon the reader the full horror of localized and personalized atomic attack. He reveals how Green Prairie, because of its Civil Defense precautions, brings flames, death and vandals under almost immediate control, while most of the bomb survivors of River City survive but briefly the holocausts of fire, deadly radiation, and murderous vandals. A powerful novel about a realistic evil which brings into play not only the author's professional skill as a writer, but his deep scientific knowledge in the realm of atoms. For the preservation of millions of helpless Americans — if Russia ever strikes — this book should be in every home and read by people of every age. Should peace be assured, nothing is lost. Should war develop, everything could be gained through nationwide Civil Defense organizations.

Angus Burrell and Bennett Cerf have done a masterful job in collecting some seventy short stories by well established American writers of today and yesterday and entitled *An Anthology of Famous American Stories* (A Modern Library Giant — \$2.45 — fic.). Within its 1358 pages we find some of the best from the pens of Hemingway, Poe, Dreiser, Steinbeck, and O. Henry. Not a

dull moment anywhere in this collection.

In his masterful translation of Nikos Kazantzakis' *The Greek Passion* (Simon & Schuster — \$4.00 — fic.) Jonathan Griffin has preserved all the spiritual power and deeply humanistic urge of the original Greek manuscript from the pen of the author of *Zorba The Greek*. Briefly, it is the story of conflict in a Turko-Greek town when a group of homeless wanderers flee to it for food and shelter, only to be driven off by the townspeople into the barren countryside. This occurs at the annual giving of *The Passion Play*, and the axis of the plot is how the characters in the play become real in their make-believe roles and come to the aid of the homeless wanderers. While this may be over simplification, the fact remains that regardless of plot, the author has a rare skill in making his people become living, breathing beings richly endowed with the virtues and vices that make human beings what they are. A rich and rewarding reading experience.

Another novel that deserves wide attention is *Rainbow On The Road* (Houghton, Mifflin — \$3.75 — fic.) by Esther Forbes, author of several best sellers, built on historical foundations. The staging of this tale goes back to the New England of a century and a half ago. Through the eager eyes of teenaged Eddie, helper to a wandering portrait peddler, we see the young America and those who made it thrive on farm and in town. A jolly story, delightfully told, in which Jude, the locomoting portrait painter, bears a strong resemblance to Ruby, a legendary outlaw.

Well illustrated and well told is the authorized saga of the climbing of the tallest of Mother Earth's peaks in *The Conquest of Everest* (Dutton — \$6.00 illus. — non-fic.) by

Sir John Hunt, leader of the expedition. Plus a chapter by Sir Edmund Hillary who with Tenzing Norkay, a native mountaineer, climbed to the very top. Step by dizzy step, the book carries the reader to dizzying heights of dangerous adventure.

Sayonara (Random — \$3.00—fic.) by James A. Michener is no *South Pacific* by a long shot but rather a *Madam Butterfly* without musical comedy overtones. It is a somewhat sad piece about what can happen when Yankee Fly Boy meets Nippon Girl in Setting Sun country. Mainly proves that neither fame nor fortune has stopped Mr. Michener's capacity to turn out good copy at an amazingly regular rate.

Those of us who live on the fringe of the World of Letters regret the passing of Isles Brody who had a gifted mind and a facile pen. But, at any rate, he left a worthy monument of his having passed through the worldly scene without missing much in *Gone With The Windsors* (Winston — \$3.50 — non-fic., illus.). In this duo-biography about a King who yielded his Kingdom for a woman, and about a woman who did not yield an inch to get her man, Mr. Brody is at his high-level best as observer, raconteur, and interpreter. He reveals the Windsors as the oddly contended rulers of an international and perambulating cafe society in which the Blue Book is the Check Book.

James Dugan is the author of *The Great Iron Ship* (Harper — \$3.50 — non-fic., illus.) and for that he should receive some sort of an award. This for the simple reason that he dug up and put together the unusual facts and the even more unusual human figures that entered into the building and sailing of *The Great Eastern* which, with its five smokestacks and six sail-bearing

mast, was the largest ironship ever built for service on the Atlantic Ocean during the mid-nineteenth century when steam fought against sail for mastery on the Big Pond.

The steadily increasing army of would-be novelists in this country will find wise counsel, firm direction, and useful ammunition in *God Or Caesar* (Caxton — \$5.00 — no-fic.) in which Vardis Fisher, through a series of essays, imparts to his reader some excellent advice on the writing of fiction for beginners. Aside from its usefulness as a measuring rod for writers in self-evaluation, the book is excellent entertainment.

When I first met Forney Manigault, Roan Catlett, and Davin Ancrum of the Confederacy's Short Mountain Light Cavalry in the Army of the Shenandoah, between the pages of the *Saturday Evening Post*, I prayed that I might meet these wonderful young men again in more permanent form. Now, lo and behold, my prayer has been answered for here we have them in James Warner Bellah's *The Valorous Virginians* (Ballantine — \$2.00 — fic.). With a brightness that never dulls, Mr. Warner takes these youngsters through historic action. From Harper's Ferry to Bull Run to surrender, they followed Stonewall Jackson. And while they were but three pin-points in a holocaust, their individual human problems are beautifully integrated with the over-all picture of this portion of the Civil War. Wonderful reading for young and old.

Several years ago, Fred Gipson wrote a wonderful tale called *Hound-Dog Man* and now he ups with one entitled *Cowhand* (Harper Bros. — \$2.75 — non-fic.), an honest-to-hunkin's account of the life of a

cowboy. In following the ups and downs of Fat Alford, a true-to-life wrangler, the reader learns that real range work bears no resemblance whatever to the Hollywood variety of hard-riding, ditto shooting and drinking cattle persons. You will like Fat and his pals at work and at play. Mr. Gipson knows whereof he writes.

Strange Crimes at Sea (Crowell — \$3.95 — non-fic.) by Louis B. Davidson and Eddie Doherty provides good fare for those who like their sea yarns raw. They range from the era of Roman galleys to unsolved mysteries of our age.—Another kind of ocean saga is *Doctor At Sea* (Harcourt, Brace — \$3.00 — fic.) by Richard Gordon whose wit is as sharp as his scalpel. A story of the ship's doctor of a freighter on a round trip from England to Brazil, and packed with chuckle-pills and laughing gas.

What with the increasingly important position of Tibet as a pawn on the Asiatic chessboard, Heinrich Harrer's *Seven Years In Tibet* (Dutton — \$5.00 — non-fic., illus.) is as timely as it is informative, as seen through the eyes of a European who did not merely "explore" Tibet, but who lived and worked and won his way among Tibetans. The result is a book that comes closer to the real people of this unreal country who have never really opened their hearts or their doors to outlanders. A well-deserved Book-of-the-Month selection.

Louis McHenry Howe, whose terminal point was secretary to Franklin Roosevelt, was that peculiar American manifestation, i. e. — a professional shadow. Today there are few Big Timers in Politics or Business who do not lean upon the advice of some sort of an alter ego, usually a former news-

paperman. Roosevelt was no exception. During his White House days, Louis rose to great influence but he avoided the limelight. His nickname, the Gnome Nobody Knows, fitted him perfectly. In *The Man Behind Roosevelt* (World Publishing Co. — \$5.00 — non-fic., illus.) Lela Stiles offers an excellent story about this shadowy but influential person.

In *God And My Country* (World Pub. Co. — \$2.00 — fic.) MacKinlay Kantor gives fresh proof of his literary versatility. A wonderful story about small-town boys and Lem Siddons, a man who understands them, is unfolded in a manner that stirs the reader. A must for every scout or former scout in this saga about an Iowa grass-root scoutmaster.

To the serious minded who keep a speculative eye on Asiatic political problems *Ambassador's Report* (Harpers — \$4.00 — non-fic.) is a unique and up-to-date account of what the author, Chester Bowles, top public relations expert, saw during his two years as U. S. Ambassador to India.

Not since Kipling wrote his wonderful stories of school boys have I been as captivated on that subject as I was on reading Nathaniel Burt's *Scotland's Burning* (Little, Brown — \$3.50 — fic.). Central character in this story about a Pennsylvania prep-school is Tony Comstock, a "difficult" teen-ager whose path is a complicated pattern between good and evil. Mr. Burt has unusual style and this first novel shows great promise.

No matter what you may think of him, the fact remains that President Batista of Cuba is a major figure in New World history. In fact, in this self-made Head-of-State in the flavor of Cortez, the daring of Balboa. A candid pic-

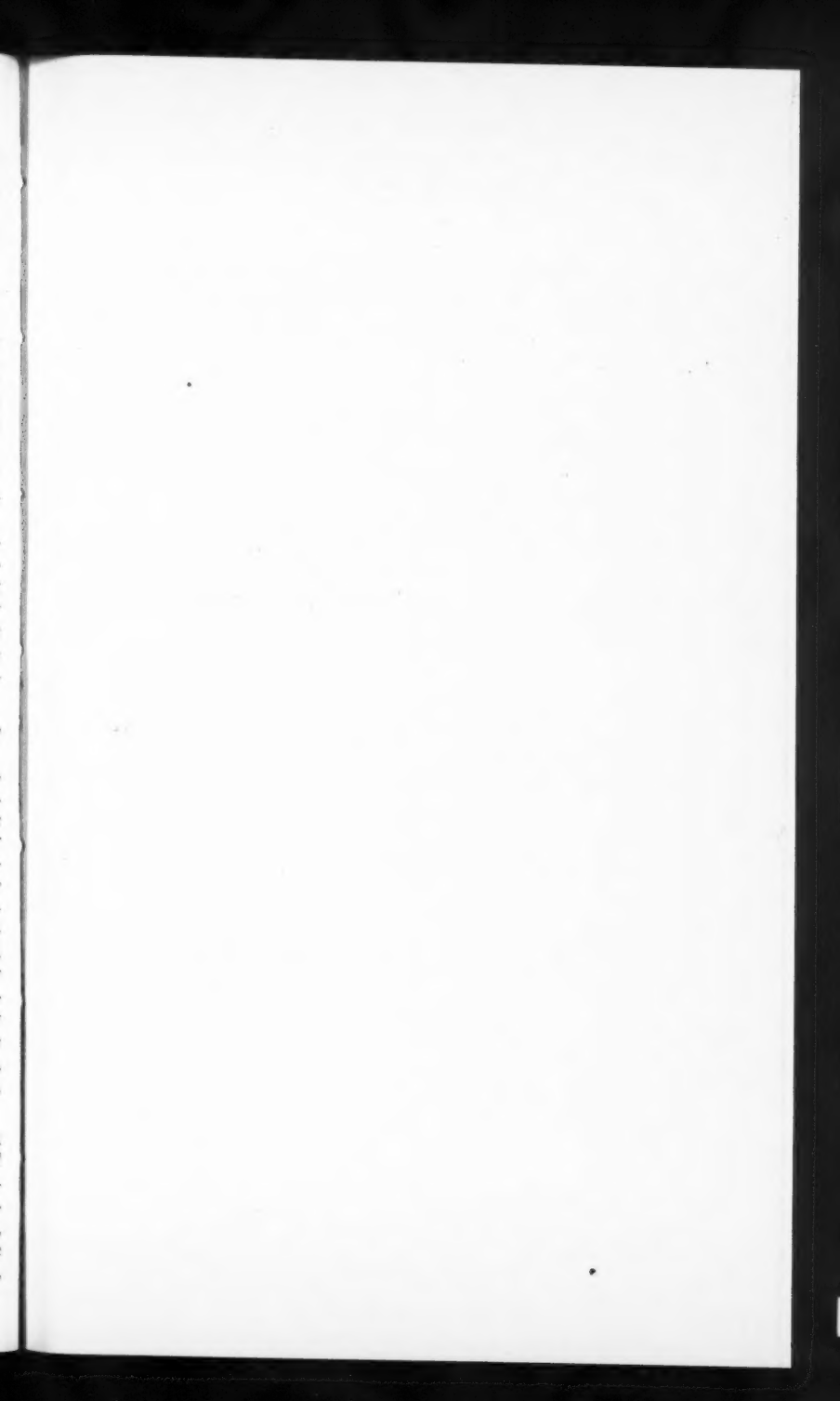
ture of this Statesman of the Sword is found in *A Sergeant Named Batista* (Holt — \$3.50 — non-fic.) by Edmund A. Chester. By and large, it seems, Batista would be classed among Cuba's better presidents.

The Little Ark (Harper — \$2.75 — fic.) is a fictionized account by Jan de Hartog of the 1952 floods that ravaged much of Holland, especially the Zeeland Islands. The feeling of reality that saturates the book is natural enough when one considers that the writer, a resident of Holland, took part in the rescue effort by turning his own houseboat into a hospital ship.

I am one of those who would consider *The Blue Chip* (Harper — \$3.50 — fic.) a real find among westerns. Story is about the Packer family and its prospecting in the Blue Chip, an Arizona copper mine at the start of the century. Excellent Americana.

It is as easy as it is dangerous to say: "I'm fed up on spy stories!" But beware! That very ease makes it easy for the spies. If you doubt me read two volumes that will make your flesh creep. These: *Last Clear Chance* (Little, Brown — \$3.00 — fic.) by Burke Wilkinson and *The Web of Subversion* (John Day — \$3.00 — non-fic.) by James Burnham who exposes the underground networks in the U. S. A. of deadly but disguised enemies in government. Mr. Wilkinson successfully sets out to make us understand the truths and terrors of treason in a novel that describes how a good American becomes a bad one.

Amateur photographers will find expert guidance in *Successful Photography* (Prentice Hall — non-fic., illus.) in which Andreas Feininger, one of Life's camera stars, gives explicit directions on the use of cameras through photos, charts, and diagrams.



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